Roxy Theatre, New York, changes policy to play Laurel Hardy and Hal Roach Comedies

CANADIAN MOVING PICTURE DIGEST

Vol. 24, No. 22 TORONTO 2, CANADA September 24th, 1932

(see inside this cover)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

THE LION ROARS!

"STRANGE Interlude" has opened
AT the $2 Astor Theatre, New York—
NORMA Shearer and Clark Gable
AND a brilliant supporting cast,
DIRECTED by Robert Z. Leonard,
ARE winning unstinted acclaim
IN Eugene O'Neill's masterpiece—
"GRAND Hotel" fades from the Astor screen
AFTER five happy months!
IN 700 cities this Star-Studded hit
HAS been road-shown at advanced prices!
NOW it comes
AT Popular Prices to a public whose
TICKET-buying possibilities have
SCARCELY been touched!
THE LION ROARS!

Friday appears to be Ray's day for Talking legally to B.I.P. Suit Ray Lewis vs B.I.P. re-opens Friday, Sept. 30th, 1932

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Waverley 4929
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. Toronto

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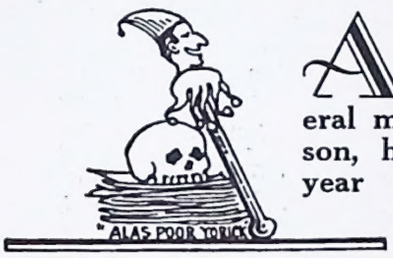
AN OPERATOR DIFFICULTY SOLVED



ALLIED Exhibitors of Ontario, through its general manager, Oscar Hanson, has during the past year been working for Exhibitors' release from the regulation requiring two operators in a booth.

This week an interpretation of the regulations under the Theatre and Cinematograph Act, which requires theatres having a seating capacity up to 750 to have two projectionists, defines this portion of the regulation as follows: "One of such projectionists is only Class 'D', or an apprentice", to mean that the Class "D" projectionist or apprentice is not required to spend all his time in the operating booth.

The only duty which is required of him is to rewind film so that the first projectionist will not be obliged to leave his machines without an operator in command.

The Provincial Treasurer's Department has now agreed that this shall be the proper interpretation of the regulation. An exhibitor operating a theatre with a seating capacity not in excess of 750 may have any one of his employees, or his son, or anyone he designates, obtain for himself a projectionist license Class "D", such person will be required to go to the operating room, or rewind room for the purpose of rewinding film, and as long as such duty is properly and faithfully performed, he will be at liberty to perform such other duties as may be assigned him by the exhibitor.

Here is another instance of the strength of organization, its power of argument, and the convenience of the facts which it has available for presentation when these are required.

"THE BIRD OF PARADISE"

THE UPTOWN had a real showmanship bill surrounding that showmanship picture, "The Bird of Paradise", the latter which R.K.O. magnificently produced with Dolores Del Rio as "Luana", "the Bird".

Richard Walton Tully's play achieved an outstanding success upon the stage, where it held its audiences in the grip of its sensuous and mysterious fascination, but here again the Screen reveals the tremendous elasticity of its scope.

Scenes with vistas of the South Sea Islands, languorous in their beauty, and revealing the charm of their seductive hold upon the heart and imagination of the white man, a hypnotic sway like unto the head of a Serpent, which charms before it seizes upon its prey, all pass before the Screen, to lend atmosphere to a love story which is tragically beautiful.

Dolores Del Rio is an ideal "Luana", and Joel McCrea as the white man lover seems to have been born for the part.

But it is not the players which play upon your imagination, but the settings, the whirlpool, the volcano like a menacing god in the background, the elements which the director has transformed into sinister demoniacal spirits, weirdly and compellingly beautiful, that create for "The Bird of Paradise", a story even better and more entertaining than the one which we delighted in, as viewed upon the stage.

King Vidor achieves this victory in his direction of "The Bird of Paradise".

And now to return to Tom Daley's presentation. There was a Symphony in Colour, which looked as if it had been specially produced for presentation with "The Bird of Paradise". Two trees who are lovers, and an old trunk of a tree, who like the dragon of our fairy stories, endeavors to seize the feminine tree.

The co-operation of birds, bees, the creatures of the forest, to save the lovers from the dragon, is as dramatic a story as one would expect from humans, cast for such roles!

Other novelties make up a delightful bill.

RAY PRESENTS

RAY LEWIS

Saturday, Sept. 24th, 1932.

Editor, Woodstock Weekly Sentinel Review,
Woodstock, Ontario.

DEAR SIR:

In your issue of September 15th, 1932, you published an editorial, "Film Travesty on Society"; and you started this editorial off with the following opening sentence, "Why the unending stream of sex plays from Hollywood?"

The inspiration for the above question in your editorial, and the equally damaging sentences which conclude the first paragraph of your editorial are the result of a Woodstock "professional man", who gave you his opinion of "Letty Lynton".

We, therefor, conclude that it was this "professional man's" version of this picture which fired your editorial imagination into the film denunciation which followed, for you admit that "you do not see many films"; and therefor, are really not in a position to start off your editorial with this rather dogmatic and positive statement, in the form of a question, "Why the unending stream of sex plays from Hollywood?"

You also state that this same "professional man", without mentioning his particular profession, "wonders what the Ontario Censor Board was doing to pass such a film?"

The writer has viewed this film twice, and enjoyed its entertainment value on both occasions. Of course, the writer has arrived at the "age of discretion", if there is such an age in this Timeless age, and other than being moved to wish for the beauty of Joan Crawford as "Letty Lynton", the writer retains all the former inhibitions which made her a scribe in place of "a daughter of joy".

"LETTY LYNTON" is a beautifully produced picture in which Joan Crawford does perhaps the best work of her screen career, to date. There is no reason why the Ontario Censor Board, which is also adult and reasonably intelligent, should not have passed this film! If there is a reason which the Censor Board failed to contact, than the same reason would prevent the showing of 99% of the films made, not only on the American Continent, but in Great Britain, Germany, France, Russia, etc., wherever films are produced and shown.

It might be of interest for the editor of "Film Travesty on Society" to ask the "professional man" to select a book, a drama, a symphony, a concerto, a painting, a bronze or marble group of figures, a tapestry in which the threads pattern a processional from life, creative expressions which are based upon the conflict of human emotions, the business of living; and submit these to the Censor Board for the extermination of the human elements! Would the editor of the Woodstock Sentinel Review suffer such a desecration of art! If it is true that the Editor does not view many moving pictures, therefor not being in a position to justly defend, or defame them, would he not be among the first to demand that Art shall be truth and true to Life?

"Letty Lynton" is life, not all of life, it takes the Universe to write such a book, but pages from this book. "Letty Lynton" reveals romance, love, hate, jealousy, and an attempt at suicide which takes for its victim, not "Letty", but her first lover, in a scene, the finale, which inspires a relief that "Letty" lives on.

There is nothing in the story of "Letty Lynton" which is impossible to life, nor is there any glamorous lure in the life of "Letty Lynton" which would inspire anyone to venture where she ventured, in a search for Romance.

Your version of the story, evidently furnished by the "professional man", is a positive libel on this picture; and makes one wonder whether this "professional man" ever saw "Letty Lynton", or having seen, saw what he was seeing.

THE STORY, as you relate it editorially is as follows: "The heroine, it appears, made a practice of charming men and then leaving them. After a hectic affair with a romantic Argentinian she failed to prevent a couple of affairs overlapping, and in accordance with the Hollywood idea of the appropriate, poisons one of the men. Faced with the choice of prison or a blasted reputation, it must have been fairly impervious to blasting, by a clever twist her lover and mother solve the problem. In short, murder is covered up by perjury."

In fairness to "Letty Lynton", and to the Ontario Censor Board, who passed this picture as suitable entertainment, in fairness to the Metro-Goldwyn-Mayer organization, who produced this picture, and the Film Industry, which in its entirety has been grossly censured in your editorial, we herewith give you a correct synopsis of "Letty Lynton".

"Letty" has a mother who cannot understand "Letty", belonging to that School of Women, who must have children the exact counterpart of themselves in order to consider that such children are good children. "Letty" is sent abroad to be educated, and her visits home are generally devoid of any contact with her mother, who has other interests.

In fact, when Letty finishes school there is no congenial home and understanding mother to return to, so she travels, accompanied by the ever-faithful nurse of her childhood! A romance develops with a handsome Argentinian, which might have found "Letty" completely satisfied to "live happily ever after", if "Letty"

(Continued on Page 6)

Exhibitors of Ontario has opened a projection room adjoining its offices, Film Building, Toronto

PROGRESS
on Parade . . .

If you would like a 2 column mat or electro of this group for use in your own newspaper publicity, drop a line to News Bureau, at the address below.

HERE'S a view of the Associated Screen News Limited Motion Picture Sound Truck equipped with Northern Electric Sound Equipment taken as they filmed "Progress on Parade" at the Canadian National Exhibition this year. These trucks have put Canada "On the Screen" with news reels about things that occur within the Dominion.

They're All Canadian.

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ALL OTHER COUNTRIES

Ray Presents

(*Continued from Page 4*)

had not discovered that her knight-errant, was but a benighted error.

This revelation was brought about following a night of dancing, of gayety, of love. The sauve lover, annoyed that his chauffeur had fallen asleep, awaiting his master's coming, for in that country it was "master", beats the man with his whip, while love-hearted "Letty", in horror, looks on. This smashes the God of Love, which "Letty" had created for herself out of the form of this lover!

"Letty" then endeavors to escape from this experience. She determines to go back home, to that home in which she has not yet won her mother's confidence; but she hopes for the best. While en-voyage, a real love comes into Letty's life. "Letty" tells this wooer that she is unworthy of his love, his offer of marriage, but he is the persistent wooer who brushes aside, "what has been", for "what might be", "what is", and it looks like wedding bells for "Letty".

But our Argentinian lover is not to be so lightly denied, he gives pursuit, threatens "Letty", when he cannot coax, nor persuade her to return to him; and then demanding a last interview, which "Letty" in desperation, and fear of exposure, grants, she attempts to drink some poison, which she had provided herself with, when she discovers that this madman will not release her, and that she has again compromised herself, beyond any hope of forgiveness from either her mother, or the man she is soon to marry.

THERE is a brutal scene leading to this attempted suicide, a scene wherein "Letty" is beaten, the wine-glass forced from her hand as she is about to drink, and gulped down by this maddened Argentinian, unconscious that it contained poison, while "Letty", almost paralyzed with terror, looks on!

The general verdict is that the Argentinian should have had a double dose of poison and that the world was well rid of his kind.

Neither the mother, nor "Letty's lover played any part in the "poison" episode as your editorial version would lead your readers to believe.

What "Letty's mother and "Letty's" lover did after the tragedy, was to endeavor to shield her from a prosecution, which could not have convicted her, since she was unquestionably innocent of murder, or even attempt to murder, and which would have wrecked her life, the man she was to marry, and her mother.

There is nothing in the entire story which would lead one to suspect that "Letty" followed the fashion of one lover after another, and that the tragedy was the result, as your editorial states, of "overlapping".

Your version of the story is certainly most damaging to the distribution of this picture, and may occasion its producers and distributors considerable financial loss.

Your entire editorial is an unjust reflection upon the Film Industry; and its only excuse can be the fact that your "professional man critic" so perverted the story as to arouse your anger against the Film Industry generally.

SINCE 1918 the writer has been interested in British films actively, sponsoring and aiding their distribution in Canada, and advocating and supporting their production in Great Britain.

If you were a frequent theatregoer, you would understand that as far as moral standards in films are concerned, morals have no geographical differences. The producers of films in all parts of the world, England included, produce stories similar to "Letty Lynton".

The moving picture producer has the same moral outlook in relationship to Film production in England and the U.S., in fact, the Censor Board of England is much less rigid, than the boards which operate in the U.S. and in Canada.

Our Censor Board in Ontario has not been having the easiest kind of a time; and we feel that you perhaps unknowingly, and unwittingly added to its burdens by your very unfair editorial!

"British fair play" is a term with which we are familiar, since we are in the habit of giving it constant use.

When presenting to your readers the fact that the motion picture censors, "reject annually a substantial number of United States films and deletes from hundreds of others", it would be British fair play and fact to add that the Censor Board has been obliged to exercise its offices in refusing the distribution approval to some British Films also, and that it has found occasion for deletions!

WE, who have promoted and advocated British films, have not done so because we found them more moral than the "Films from Hollywood", or other countries. We found them in instances more beautifully acted. We enjoyed the English atmosphere; and above all the manner in which the English language was spoken, and the quality of the tone of the players.

You will excuse me for this intrusion upon your time, but I am urged to write you, feeling that you have been made the "innocent victim" of a perversion of facts, and for the apparent injury and damage which you have caused, you would be eager, when this is brought to your attention, to make a suitable correction by way of a palliative.

Yours very truly,

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

(*Special to Digest from Winnipeg*)

The only theatre in Churchill, Man., on Hudson Bay, the most northern Canadian port, was dark as a polar night this week.

After struggling for a year to keep going it folded up like an accordion. More than 500 men camped on construction jobs failed to thrill at movie stars. Silent pictures were a flop. Amateur nights didn't draw them either. Talkies failed dismally.

Even the sign, "Gents, 50 cents; Ladies Free," did no good. There are only 15 women in Churchill, all wives of officials.

Mickey Mouse reaches fourth birthday. United Artists giving him a birthday cake ablaze with four hundred thousand play dates

Show Business

Addition to Cast of "Rasputin"

Clay Clement, noted for his work in "Keeping Company" and other recent screen hits, and for many years a famous New York stage actor, has been added to the cast of "Rasputin" at the Metro-Goldwyn-Mayer studios. He plays a grand duke in the elaborate cathedral and court sequences in the production, which brings to the screen John, Ethel and Lionel Barrymore for the first time in history.

Edgar Wallace Interest Continues to Sell

Edgar Wallace's "The Frightened Lady" will be an early release in Regal's "Sunshine Group" of Empire-made films, the picture having been completed at the Beaconsfield studios of the British Lion Film Corporation in England. Emlyn Williams, who plays the role of the crazed Lord Lebanon in the screen version of the story, is to play his original role in a forthcoming Broadway stage version. The play is being produced in New York by Guthrie McClintic, husband of Katherine Cornell, to open at the Belasco Theatre in October. "The Frightened Lady" is being serialized by Collier's magazine, which will give further publicity to this forthcoming Regal release. The titles of other Edgar Wallace films that are included in Regal's coming British releases are "The Flying Squad" and "White Face" and these will shortly be available for Canadian theatres. The English publishers of Edgar Wallace state that interest in his works shows no sign of diminishing and the demand for his books is steadily increasing throughout the world.

Hersholt in Beery Feature

Jean Hersholt will harness his brains to Wallace Beery's muscles in "Flesh", the wrestling story which John Ford is to direct for Metro-Goldwyn-Mayer. Hersholt, in other words, will be the wrestling manager.

Although Hersholt hails from Denmark, he is conversant with the German language, and the early scenes of the story bring both Beery the star and Hersholt together in the Vaterland. Later they come to America to win fame and dollars. The story is an original by Edmund Goulding.

Players Added to Cast of "Im-Ho-Tep"

Three additions to the cast of "Im-Ho-Tep", the story of a revived Egyptian mummy, which gives Karloff his most unusual make-up, were made this week. Arthur Byron, Bramwell Fletcher and Noble Johnson were given the pass-word to admit them to the closely guarded settings on the Universal City lot to play important roles. Zita Johann is leading lady.

United Artists Take Over Dominion Theatre

United Artists in London has taken over the Dominion Theatre, one of the largest first-run theatres in the English capital to show U. A. pictures exclusively. The contract is for a period of several months.

Frank Morgan, who was brought to Hollywood by RKO Radio a few weeks ago for "Secrets of the French Police", gets his second assignment with Lee Tracy and Lupe Velez in the cast of "Phantom Fame".

Four M-G-M October Releases

Four new films have been listed definitely for release in October by Metro-Goldwyn-Mayer. Included in the group are "Payment Deferred", "Red Dust", the new Marie Dressler-Polly Moran picture, "Prosperity", and "The Mask of Fu Manchu".

Fairbanks in Japan

Douglas Fairbanks, having landed at Yokahama, Japan, is preparing to cross over into China on his way into Manchuria, where he will hunt the long-haired tiger.

Charles Bickford has been signed by RKO Radio to play the husband of Irene Dunne in "Man and Wife", her new starring vehicle based upon a play by Eugene Walter. Bickford's last role on this lot was with Helen Twelvetrees in "Panama Flo".

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Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Blondie of the Follies", a Metro-Goldwyn-Mayer production with Marion Davies, Robert Montgomery, and Billie Dove.

UPTOWN—Manager Tom Daley — "Bird of Paradise", with Dolores Del Rio and Joel McCrea. An R.K.O. production.

IMPERIAL—Manager H. V. Knevels — A Paramount production, "Love Me Tonight", with Maurice Chevalier and Jeanette MacDonald.

TIVOLI—Manager M. J. Doyle — "Congorilla", a Fox film of the Martin Johnson expedition.

SHEA'S—Manager Jerry Shea — "Crooner", a First National production, with David Manners and Ken Murray.

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